SUMMER 2001
Vol. 38, No. 3
NATURAL HISTORY MUSEUM
OF LOS ANGELES COUNTY

TERRA

Walking on Eggs

The Careful Unveiling of Ancient Dinosaur Behavior

Adapted from *Walking on Eggs* by Luis M. Chiappe and Lowell Dingus

Fossils are like memories of life's deep past. Without these fragmentary glimpses, we would have little understanding of Earth's long history. Paleontologists relentlessly dig for these ancient clues. One such voyage in search of paleontologic history is featured in "Tiniest Giants: Discovering Dinosaur Eggs," a current exhibition which originated at the Natural History Museum of Los Angeles County in association with the Carmen Funes Museum of Argentina. This traveling exhibit focuses on the largest dinosaur-nesting site ever discovered, with 80 million-year-old eggs and unhatched, long-necked dinosaurs providing a new basis for inferring the intricacies of sauropod nesting behavior.

The companion book to this exhibit, Walking on Eggs, *which I co-authored with Lowell Dingus, recounts the experience of discovering these unique fossils in the remote badlands of Patagonia, Argentina, and shows how portraits of past life can sometimes be reconstructed from singular, fossilized memories of our planet's ancient history.*

Luis M. Chiappe
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Front cover: **Expeditions to Patagonia led by Luis Chiappe of the Natural History Museum of Los Angeles County and Lowell Dingus of the American Museum of Natural History have resulted in a series of discoveries and "firsts" which have changed our understanding of prehistoric life in a distant land. © 2001 by Nicholas Frankfurt.**

Facing page: **Over eighty million years ago, the Patagonian landscape was frequented by *Argentinosaurus*, a titanosaur that reached lengths of 120 feet.**

Every year, international expeditions scout the most inhospitable regions of the world for dinosaur bones, from the deserts of northern Africa and central Asia to the frozen peaks of Antarctica and Alaska. In our case, we knew that Patagonia had produced an incredible assortment of dinosaur fossils over the previous century ... and that the stage of fossil exploration in Patagonia today is similar to the stage of paleontologic exploration in the American West, when famous dinosaurs such as *Tyrannosaurus* and *Diplodocus* were first discovered. One of these unexplored regions is situated near the center of the province of Neuquén, some 600 miles southwest of Buenos Aires as the crow flies. There, vast badlands formed by rock layers deposited near the end of the Mesozoic Era are exposed around an extinct volcano called Auca Mahuida.

The Moment of Discovery

As we walked out onto the flats adjacent to the beautifully banded layers of sandstone and mudstone, we scanned the ground, searching for scraps of fossil bone. Within five minutes of leaving the vehicles, crew members began kneeling down to examine small, dark gray fragments of rounded rock that exhibited a curious texture on their surface. We could see that the surface was sculpted from hundreds of small bumps and depressions. We knew immediately from that distinctive texture that we had found something startling—dinosaur eggs.

Before us lay a scene of unparalleled paleontological carnage in the form of thousands of eggs. Beneath the weathered surface of the ground, many eggs appeared to be completely intact, as if unhatched. They were large, as dinosaur eggs go, but not enormous—about 5 to 6 inches across and almost spherical. As we stared at these fossil treasures, the eggs seemed to stare back and pose numerous puzzling questions.

The first question, of course, was what kind of dinosaur had laid those eggs? Paleontologists had often assumed that large eggs such as these had belonged to the colossal sauropods. But we had worked in the Gobi Desert of Mongolia with a crew that discovered a meat-eating *Oviraptor* embryo inside an egg that was previously thought to belong to a plant-eating *Protoceratops*. That discovery changed 70 years of accepted paleontologic wisdom and made us cautious about prematurely trying to identify the kind of dinosaur that had laid the eggs at our site.

We knew that sauropods had lived in this region of South America near the end of the Mesozoic. Adult remains of these animals have been collected on numerous continents, but no skeletons representing embryonic babies in their eggs had ever been found. In fact, some paleontologists had speculated that these gigantic dinosaurs had given birth to live young rather than having babies that hatched from eggs. We gathered excitedly to assess our initial discovery, and Luis issued a challenge for someone to find an embryo.

Fossils of embryos rank among the rarest of dinosaur remains because they represent the fragile skeletons of baby dinosaurs that have not yet hatched out of the egg. The skeleton of a growing embryo is only partially made of bone....Such small delicate skeletons are hardly ever preserved. Then Carl Mehling approached us excitedly. He had found an egg with a small rocky sheet of bumpy mineralized material preserved inside, and he thought the texture preserved on the surface resembled dinosaur skin. At first, Luis was skeptical. The patch of textured rock was very small and might have just been some unusual mineral crystals. Besides, fossils of dinosaur skin and other types of soft tissue are extremely rare, and no one had ever discovered fossils of embryonic dinosaur skin inside an egg. Much work lay ahead.

The abundance of eggs triggered a light-hearted discussion among our crew members regarding what we should name our new fossil site. After brainstorming over several humorous possibilities, we agreed on the name we all thought was best—Auca Mahuevo. In part, the name represented a pun on Auca Mahuida, but it also acknowledged the seemingly countless number of eggs preserved at the site. "Mahuevo" is kind of a Spanish contraction for "más huevos," which means "more eggs." As we drove back to camp at the end of the day, we reflected on all the work that lay ahead, especially the need to find more embryonic bones that would help us identify for sure what kind of dinosaur had laid the eggs. But that could serve as the focus for tomorrow's work; tonight we would celebrate our success with some fine Argentine wine, a tasty *asado* featuring beef and goat, and a lively dance party.

The Eggs Reveal a Series of "Firsts"

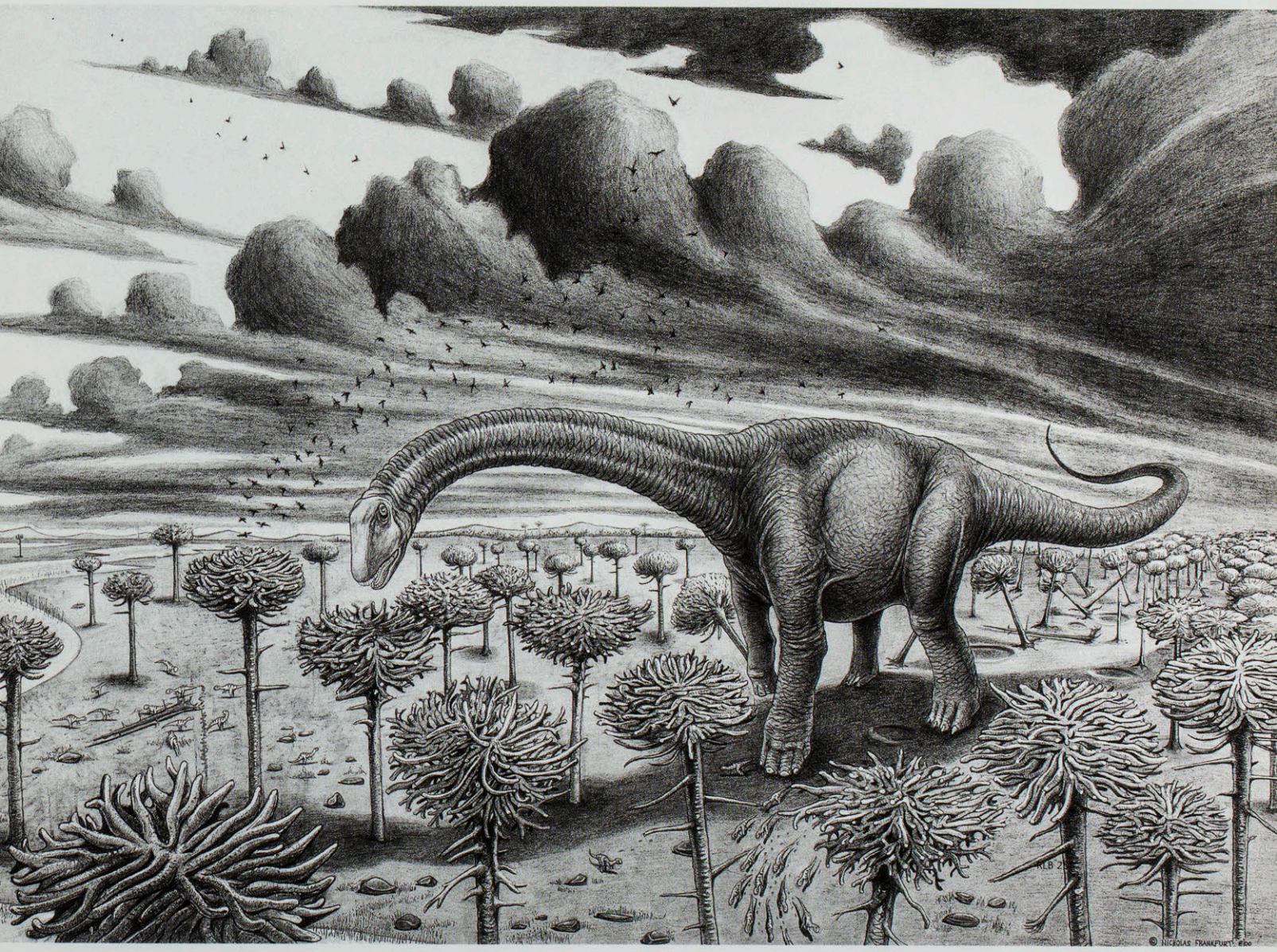
We were anxious to get our eggs prepared and see what was inside. Fossil preparators are an essential component of any paleontological team. This preparation usually involves removing the surrounding rock by hand with small tools, such as dental picks, needles, miniature sand blasters, and miniature vibrating tools, although sometimes the rock surrounding a fossil can be etched away in a bath of dilute acid. To prepare just one tiny fossil embryo can take days or even weeks of painstaking work, but this process was essential for revealing the clues needed to correctly identify the kind of dinosaur that laid the eggs.

Before too long, news came from Marilyn Fox,

our preparator at Yale University, that she had made an important discovery. Inside one of the eggs, she uncovered some minute skull bones and miniature teeth....It was clear that one of our eggs contained a nearly complete skull. The specific shapes of the skull bones in our embryo were very similar to those of sauropod dinosaurs, the long-necked giants that include diplodocids, dicraeosaurids, brachiosaurids, and titanosaurs. This tiny skull was also remarkable because few adult skulls of sauropods have been discovered, let alone skulls of embryos.

As in any other baby, the skull of our sauropod embryo was large in proportion to the size of the body, even though the whole head was only about two inches long. A couple of embryos had tiny, pencil-shaped teeth. Dinosaur teeth come in a variety of shapes: some are designed like steak knives to cut flesh; others form tightly packed assemblages that serve as a grinding surface for macerating tough leaves and other kinds of vegetation; others are less specialized and shaped like tiny leaves. Despite all this dental diversity, only two groups of dinosaurs have pencil-shaped teeth and both are sauropods.

But what about the suspected fossils of embryonic dinosaur skin? Did those show similarities to previously known fossils of adult sauropod skin? Even at high levels of magnification, our embryonic dinosaur skin looks quite similar to the scaly



The discovery of dinosaur eggs and embryos by the paleontological team has confirmed that when baby sauropods hatched, they were barely a foot long, smaller than the footprints of their enormous parents. Several adults may have guarded the periphery of the nesting colony.

skin of other reptiles. Basically, the skin looked like a blanket of round, scale-like knobs of similar size. In contrast to the scales on modern lizards and snakes, the scales of our embryos did not overlap one another, just as in the case of fossilized skin from adult dinosaurs.

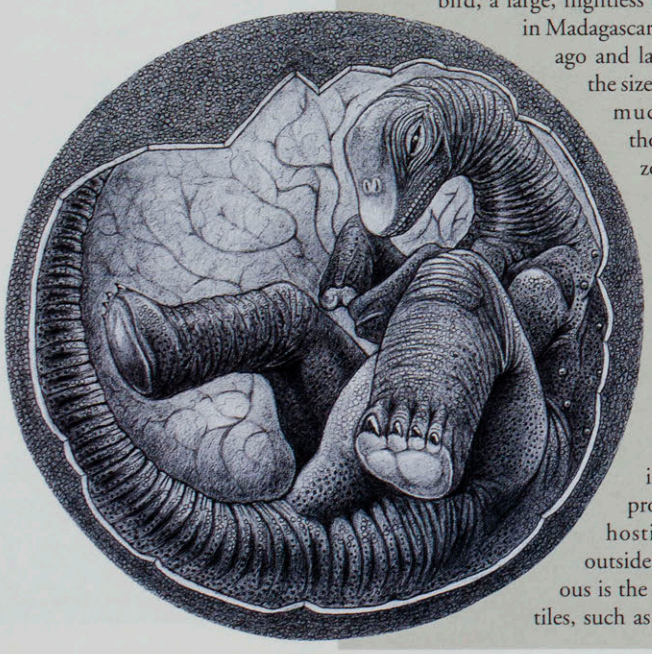
All in all, our forensic studies revealed that the embryonic bones, teeth, and skin from Auca Mahuevo belonged to a large group of dinosaurs called Neosauropods, which includes famous dinosaurs such as *Diplodocus*, *Camarasaurus*, *Brachiosaurus*, *Titanosaurus*, and *Argentinosaurus*. In a sense, we had discovered remains of the tiniest giants. Our trip had succeeded beyond our wildest dreams, and our crew's discoveries represented several "firsts" for paleontologists. Most important, our discovery represented the first indisputable embryos of sauropod dinosaurs. At last, we could be certain that at least some sauropods laid eggs and that the large eggs previously identified as belonging to sauropods actually were sauropod eggs. Our embryos were also the first dinosaur embryos ever discovered in the Southern Hemisphere Finally, the eggs also contained the first embryonic dinosaur skin ever discovered. So, for the first time, we could sense what it would have felt like to touch an unhatched baby dinosaur that would have grown up to become one of the largest animals ever to walk the Earth.

The Story Hidden in the Rocks

Figuring out the exact age of the fossils from Auca Mahuevo was difficult and involved detailed scientific analysis. We compared fossil animals at Auca Mahuevo with fossil animals from other localities where the age was known. Using just the dinosaurs, the age of the fossils was very hard to tell because no other rock layers at other sites contained many of the same kinds of dinosaurs. But there were some fossils of animals in rock layers higher in the sequence near our site that lived in the ocean, such as clams, snails, and microscopic plankton. These suggested that the dinosaurs at Auca Mahuevo were at least 70 million-years-old. In addition, rocks that underlie the layers at Auca Mahuevo contain dinosaurs

Dinosaur Eggs

Dinosaur eggs come in many shapes: round like a softball, oval like a football, and elongated like a loaf of French bread. They also range greatly in size, with those of many extinct Mesozoic dinosaurs being as large as that of an ostrich. Interestingly, the dinosaur eggs exhibiting the greatest variation in size are those of the dinosaurs that still live—birds. They can be as tiny as those of a hummingbird or as large as those of an elephant bird, a large, flightless species that lived in Madagascar until 1,000 years ago and laid eggs 10 times the size of an ostrich egg, much larger than those of any Mesozoic dinosaur.



An egg for an embryo is like a space suit for an astronaut. A dinosaur egg has numerous special structures to nourish the embryo growing inside and provide protection from the hostile environment outside. The most obvious is the shell. A few reptiles, such as sea turtles, some lizards, and snakes, lay flexible or soft-shelled eggs, but in dinosaurs, as well as most other reptiles, the shell is primarily composed of hard mineral crystals called calcium carbonate—the same basic material that makes up limestone and cement. These crystals, which are arranged into distinctive structural units that fit tightly together and occasionally interlock, form a hard shell that creates a formidable barrier against bacteria, fungi, and other organisms that can cause disease. However, the shell cannot be too hard, or the embryo cannot break out of it when it is ready to hatch. In actuality, even hard eggshell is quite porous, with microscopic holes that allow gases and water vapor to pass in and out. Oxygen penetrates through the pores into the egg so the embryo can breathe, and carbon dioxide passes out through the pores into the atmosphere.

Inside the egg, a flexible container composed primarily of proteins and fat called the yolk sac (the yellow part of a chicken egg) contains food for the growing embryo and antibodies to help protect the embryo from disease. Another membranous sack, the allantois, serves as a receptacle for waste products. The yolk and allantois are surrounded by albumen, a water-saturated gel that absorbs whatever shocks might jostle the embryo developing at the center of the yolk. The albumen also contains more chemical components to help fend off dangerous microbes. All these structures work together to keep the embryo at a constant temperature inside a fluid environment that cushions it from the extremes and threats of the world outside.

that were estimated to be older than 90 million years.

Some rocks containing similar fossils in other parts of the world also contain ancient layers of weathered volcanic ash, and the volcanic ash contains small crystals of minerals that were formed during the volcanic eruption. Some of these crystals contain atoms, including uranium and potassium, that break apart into other atoms at a constant rate during a process called radioactive decay. Unfortunately, none of the rock samples that we brought back from the greenish sands surrounding the fossil eggs contained mineral crystals that had erupted out of volcanoes. Hence, we could not estimate the age of the rock layers and eggs through the process of radioactive decay.

In addition to collecting rock samples for possible dating through measuring radioactivity, we collected rock samples for magnetic analysis. The Earth is like a giant bar magnet with a north pole and a south pole. Throughout the known history of the Earth, our planet's magnetic poles have commonly reversed directions, such that the magnetic end of a compass needle that points north today would have pointed south then. Our magnetic samples established that the sequence of rocks containing the sauropod embryos at Auca Mahuevo was deposited during an interval of time when the Earth's magnetic field was reversed. This means that the rocks had to be formed less than 83 million years ago because the global magnetic calendar documents that the poles were oriented as they are today between about 100 million years ago and 83 million years ago. In addition, recent studies of fossil pollen found in rock layers just above the egg-bearing layers at Auca Mahuevo suggest that the plants that produced the pollen were between 76 and 81 million years old. The magnetic poles of the Earth were not reversed between 76 and 79 million years ago, but they were reversed between 79 and 83 million years ago. We concluded, therefore, that the eggs and embryos from Auca Mahuevo were probably between 79 and 83 million years old.

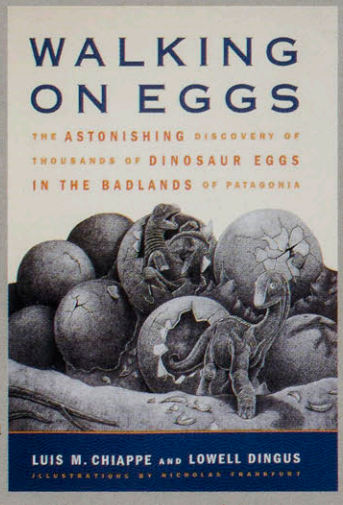
To figure out what had killed all the unhatched sauropods in the eggs, we again had to appeal to the rocks that contained the fossils. Since the fossil eggs and embryos were exclusively buried in the layers of mudstone, not the sandstone, we concluded that the eggs and embryos had been quickly buried when the streams flooded. When the floods buried the eggs in their debris, it not only began the process of fossilization that preserved the eggs but also either drowned or suffocated the helpless embryos inside under a massive sheet of water or a sticky blanket of mud. Thus the floods not only killed the embryos, but by burying the eggs in a layer of protective mud, prevented them from being exposed to plunder by scavengers, which would have greatly decreased their chances of being preserved as fossils. This might sound pretty awful, but for paleontologists living 80 million years later, it was a fortunate stroke of good luck.

A Picture of the Past

Nature has preserved a priceless window on the past for us at Auca Mahuevo. As a result of our crew's discoveries and investigations, it has now become possible to peer through that window and envision some of what life was like 80 million years ago on the plains of Patagonia.

Huge herds of lumbering sauropods more than 40-feet long roamed the gently sloping floodplains in search of vegetation to eat, as South America drifted lazily to the west away from Africa, which lay just over the horizon to the east. At some time during the year, hundreds of females congregated in the flood basins and abandoned stream channels of the Auca Mahuevo nesting colony to dig their nests and lay their eggs. The nests were spaced between five and ten feet apart, and each female laid between 15 and 40 eggs in the nest before she retreated to the periphery of the nesting colony to stand guard or wandered off across the plains in search of food.

Inside the eggs, the embryos grew to about a foot in length. Though their heads, even with their relatively large eyes, were only a couple of inches long, numerous pencil-shaped teeth had already erupted from their jaws before they hatched. Their


WALKING ON EGGS
THE ASTONISHING DISCOVERY OF THOUSANDS OF DINOSAUR EGGS IN THE BADLANDS OF PATAGONIA
LUIS M. CHIAPPE AND LOWELL DINGUS

In *Walking on Eggs*, Dr. Luis Chiappe and co-author Dr. Lowell Dingus interweave the intellectual importance of their groundbreaking discovery with details of the adventure itself—team members working side by side with a common purpose in a remote and unpredictable region. In the distant badlands of Patagonia, their discovery of square miles littered with tens of thousands of large, unhatched dinosaur eggs gave rise to a host of questions. What species laid the eggs, and when? How were they preserved? And what ancient catastrophe—deeply rooted more than 70 million years in the past—prevented the eggs from hatching?

Walking on Eggs is a gripping detective story in clear, comprehensible language, of how Chiappe and Dingus used paleontological and geological evidence to uncover these mysteries and to establish the identity and age of the eggs as well as the reason for their burial. In a series of trips back to the badlands, they unearth more about dinosaur social and reproductive behavior, about ancient landscapes, and even about prehistoric predators in the bones of a twenty-foot carnivorous dinosaur.

Available in Natural History Museum gift stores at 213/763-3336 or 323/857-6300. Published and copyrighted by Simon and Schuster with illustrations by Nicholas Frankfurt. ISBN 0-7432-1211-8, 219 pages, $25.00 hardcover.

Auca Mahuevo in Patagonia, Argentina, is the scene of the first discovery of sauropod embryos, the tiniest giants

skin was reminiscent of their other reptilian relatives that lived alongside them; scales covered their delicate bodies and formed rose-like and linear patterns.... Many of the embryos hatched to begin life no longer than a baby crocodile. Over the next few decades, the survivors grew to be more than 40 feet in length and weighed several tons, making them some of the largest animals ever to walk on Earth.

However, the nesting season did not always proceed according to plan. Occasionally, storms large enough to generate floods in the shallow streams swept across the ancient plains and surrounding regions. The water in the channels overflowed the stream banks, carrying suspended particles of silt and clay that were deposited like a muddy blanket across the flood basin. On at least five occasions, this muddy blanket was thick enough to bury the incubating eggs in the nesting colony, killing the embryos inside and beginning the geologic processes that led to their fossilization.

Yet the clues buried in the rocks required to reconstruct the ancient events at Auca Mahuevo were not easily found. Serendipity played its usual role, but beyond that, the discoveries represent determined and well coordinated scientific sleuthing by all of the crew members that participated in our expeditions....As we left, clouds surrounded the ancient volcano that for three seasons had watched quietly over our endeavors. Deep in our thoughts, we sensed a special connection, as if Auca Mahuida had benevolently chosen us to discover and investigate its most precious treasure—fossils that, after 80 million years underground, were thrust into the brilliant Patagonian sunlight and, in turn, reflected new light on some previously dark mysteries of dinosaur behavior.

From *Walking on Eggs* by Luis Chiappe and Lowell Dingus. Text © 2001 by Luis Chiappe and Lowell Dingus. Illustrations © 2001 by Nicholas Frankfurt. Reprinted by permission of Scribner, an Imprint of Simon & Schuster, Inc., N.Y.

Luis M. Chiappe is Associate Curator and Chair of the museum's Department of Vertebrate Paleontology. An expert on dinosaurs and the origin and early evolution of birds, he received his Ph.D. in biological sciences from the Universidad de Buenos Aires. As the leader of the team to discover the first embryos of long-necked sauropods, his work is the basis for the world premiere exhibition, "The Tiniest Giants: Discovering Dinosaur Eggs," organized by the Natural History Museum of Los Angeles County and the Museo Carmen Funes (Argentina). A Guggenheim Fellow, he also spent seven years conducting research at the American Museum of Natural History in New York. A native of Buenos Aires, Argentina, Dr. Chiappe resides in Santa Monica.

A Communion of the Spirits

The Power of Stories

BEHIND EVERY OBJECT OR IMAGE IN ANY exhibition there is a story. Whether at an art museum or a science museum, we intuitively sense that the objects exhibited are the shining surface beneath which lie intricate and detailed stories of life. This is especially true of the current exhibit at the Natural History Museum in Exposition Park, "A Communion of the Spirits: African American Quilters, Preservers and Their Stories," on display in the Dart Gallery through September 3, 2001, as part of a national, five-year tour.

Curator, photographer, journalist, Roland L. Freeman has created an exhibition that is the product of his own fascination with quilts and quilters and, unlike many other exhibits, of his own participation. The power of his work lies in his ability to reach beyond the surface, into the stories of the quilts and the people who made or preserved them. It began with his own story.

As a child in Baltimore, Maryland, I was always fascinated by the gatherings of African American women in my grandmother's kitchen. While piecing together blocks for their quilt tops, they told stories, shared daily experiences, and provided guidance and comfort to each other. These gatherings were more than quilting sessions; they provided a rare secure privacy for these poor women to discuss almost anything—dreams, abuses, struggles—without embarrassment, along with an opportunity to join together in common need, providing mutual support and garnering strength to address the conditions of their lives. Ever since those early years, whenever I see gatherings of women, I reflect on these scenes in my grandmother's kitchen, and the special and valuable role they played.

Thus began a journey that spanned the United States, took over 25 years, and resulted in a body of work that illuminates the art and life of the African American experience. Roland Freeman's quest to document these quilts and their creators reaches us all, regardless of origin, because of the powerful stories they tell of the depth of human experience. In his words:

Many quilts are made as "just something to keep you warm," and many are intended for far more. Some are used directly as instruments of cultural transmission: they, along with the stories of their origins and histories, are part of the family legacy, at times explicitly recording significant events from individual, familial, or cultural life—sometimes memorializing great pain, and other times, great triumphs. Other quilts are created with specific powers: to heal, protect, woo, resolve, or acquire. Still others are made as gifts, usually across generations, and honor significant rites of passage or are a key part of a dowry. For some, quilts are made to be sold for economic survival, while for a few, they become the road to real economic empowerment.

Women coming together and working effectively for empowerment is not new; their struggle is as old as their oppression. And, over hundreds of years, quilting and other textile crafts have provided many a vehicle for their struggle—a space for sisterhood, learning, physical assistance and emotional support, and an opportunity for economic development through cottage industry. Today, building on these long traditions, from Africa to the Americas, from Southeast Asia to Eastern Europe, and throughout the Pacific basin, women are coming together in textile and other artistic collectives for economic empowerment and shared expression. Through their art and skills, they develop products whose sale yields income to help feed, clothe and educate their children and families, while contributing to their individual development and sense of self-worth.

I hope that my approach to quilting as a window to far broader aspects of cultural, social, and personal lives and histories contributes to the continuing growth of interest. Together let us celebrate the remarkable achievements of those we'll visit, and the strangeness of much that we'll learn."

The "strangeness of much that we'll learn" comes in part from stories that depict a period in history with which, as a nation, we continue to struggle. What shines through, both in the stories and in these quilts, is the power of the human spirit, one person, one quilt, at a time.

These are a brief sampling of the quilts and the stories drawn from Freeman's book (see back cover) and from the exhibit that took many lifetimes to tell.

ROLAND L. FREEMAN

Writer Nikki Giovanni (seated) and her mother Yolanda W. Giovanni with some of their family heirloom quilts. Montgomery County, Virginia, June 1994.

Roland Freeman interviewed African American author Nikki Giovanni at her home in Christiansburg, Virginia, in June 1994, where she and her mother were surrounded by family heirloom quilts. Roland asked her whether she had ever written about quilts.

I have used quilts as a metaphor...in a poem called "Hands," which is a poem I wrote for Mother's Day. It says, "Quilts are the way our lives are lived. We survive on the scraps, the leftovers from a materially richer society." Quilts are such a banner to black women because what they ended up taking was that which nobody wanted and making something totally beautiful out of it....But that's like the spirituals. We took a bad situation and found a way to make a song.

ROLAND L. FREEMAN

"Hand Me Down My Mother's Work," 1991.
© 2000 Roland L. Freeman.
An original design and fabric selected by Roland L. Freeman. Pieced and quilted by Barbara Pietila.This quilt is designed as Freeman's tribute to African American quilters.

ROLAND L. FREEMAN

Annie Dennis,
Wilkinson County, Mississippi, 1977.

Roland Freeman met Annie Dennis in 1977 as well as her 92-year-old mother who was still quilting. Annie Dennis became a great friend and Freeman worked with her to create a number of quilts including his design of "More Than Something to Keep You Warm," the title piece of his first quilt exhibition and "African Diaspora." Many years later, when Annie Dennis died, Roland Freeman dismantled "More Than Something to Keep You Warm" from an exhibit and flew with it to Mississippi for the funeral, draping it over Mrs. Dennis's coffin.

Lorraine Mahan,
Delaware County, Pennsylvania, 1989.

My ideas for quilts come from my background and the way I feel. You know, whatever I take a notion to make, I just make it....When I'm troubled at mind, I read the Bible, and I got some nice ideas for quilts out of that Good Book.

The Good Book inspired Lorraine Mahan to make the largest quilt Roland Freeman found—176 squares, one for each verse of Psalm 119, the Bible's longest psalm. It measures 150 square feet with each letter of each word cut out and appliqued.

ROLAND L. FREEMAN

ROLAND L. FREEMAN

Daisy Anderson Moore, founder of the Red Stick Quilters, with her quilts, including a "memory quilt."

Daisy Anderson Moore, Baton Rouge, Louisiana, September 1993.

Born in 1917 in Texas, Mrs. Moore was granddaughter to a slave born in Alabama, Amelia Barnett, who raised and educated all her children. Mrs. Moore was taught to quilt by her neighbor, Georgia Farris. It became an important exercise:

I've made something I call a "memory quilt."...I said I'll put my grandmother's, my mother's and my dad's picture, so when I'm gone the children can see it and then they will know that my daddy chewed tobacco and he wore a polka-doe tie all the time....My daddy ran on the railroad for 37 years... and he'd come in every other day. And he would buy two big sacks of fruit and we'd give all the neighborhood children some of the fruit that he bought. And that stood out in my mind and that's why I put that fruit there on that quilt....With my memory quilt I feel a kind of spiritual connection when I sleep under it, with my mother.... I get a gratification out of knowing that I made this just like other pieces of art....Quilting has helped me greatly to adjust to the idea that my husband is gone, and that my only son followed him in death only five months later. I don't know what I would have done if I didn't have my quilting to focus on."

ROLAND L. FREEMAN

Jim S. Smoote II, Cook County, Illinois, May 1993. Quilted Photographs

In preparation for the national tour of "A Communion of the Spirits," Roland Freeman found himself creating a cross-over art form, that of the quilted photograph. He commissioned quilted borders from individual quilters for their specific portraits. Jim S. Smoote II had already taken quilts to a new level. Learning to quilt from his mother, Smoote explored the full range of his talent at the School of the Art Institute of Chicago. Smoote experimented with forms but "Now, however, I primarily produce quilted pieces applied with acrylic paint mixed with various traditional and nontraditional techniques and materials."

ROLAND L. FREEMAN

Hystercine Rankin, Claiborne County, Mississippi, February 1993.

Through his relationships with quilters, Roland Freeman has not only designed quilts to be made, but also has inspired quilters to tell stories they didn't realize they needed to tell. Born in 1929, award-winning quilter Hystercine Rankin was 10 when her father was senselessly shot in Mississippi. Freeman suggested she make a quilt telling the story.

To me it was...something I had kept inside of me. I mean just how that hurting feeling was, it was now coming out in the open. Wasn't nothing ever done about my daddy getting killed. No sheriff ever tried to arrest Farrell Humphrey....Daddy came to me in a dream and I said to him, now everybody will know how you got killed, and it seemed like after all those years a burden was being lifted off me and put into that quilt.

Freeman describes what came of the experience:

I first exhibited this quilt at the 1990 National Black Arts Festival as part of my exhibit, "More Than Just Something to Keep You Warm." You could see tears in people's eyes as they stood in front of it. Faith Ringgold, a well known New York artist who has designed several story quilts, came to see the exhibit and told me that Mrs. Rankin's quilt left her speechless. Over the years, Mrs. Rankin continued to make story quilts of her life.

Hystercine Rankin's quilt, "Memories of My Father's Death," tells the story of how her father was shot to death in 1939.The story is stitched as is the list of names and ages of her brothers and sisters.

Mr. and Mrs. Lucius Scarbrough, Greene County, Alabama, April 1986.

ROLAND L. FREEMAN

Lucius and Mary L. Scarbrough in bed with her king-size Double Wedding Ring quilt, which she made to celebrate their fiftieth wedding anniversary.

Roland L. Freeman is also the founder and president of The Group for Cultural Documentation (TGCD), a publicly supported, tax-exempt organization to contribute to the strength of our nation through the understanding, preserving, and bridging of cultural identities and traditions. In addition to "Communion of the Spirits," he has also curated an international exhibit called "Testimony Through Art" with the World Court of Women Against War and "Common Threads: Creating a Cloth for Empowerment," an international symposium of scholars and artisans.

The MacQueen Donation: A Family Legacy

Of Myth and Memory: Paiute and Shoshone Baskets of Owens Valley, California, *opens at the Natural History Museum October 13, 2001 and runs through April 14, 2002. This collection of indigenous baskets presents a social history of the Paiute and Panamint Shoshone people of the Owens Valley, and includes some of the basketry donated to the museum by generations of the MacQueen family, who were intricately involved with the people and history of the valley.*

The Owens Valley is nestled between the Sierra Nevada mountains to the west and the Inyo mountains to the east. While its desert environment produces an annual rainfall of only four to six inches, spring runoff of winter snow from the surrounding mountains feeds the valley an abundance of water. The Owens Valley Paiute and Panamint Shoshone people have called this rich valley home for at least 1500 years. Baskets were essential to their traditional way of life and were created in a variety of shapes, sizes and weaves to satisfy specific needs of their semi-nomadic life.

Soldiers and explorers passed through the valley in the early 19th century and miners arrived as early as the 1820s. Farmers, ranchers and shopkeepers soon settled in the area. Their arrival would forever change the Indians' traditional way of life. In 1905, however, a decision by the Los Angeles Water Commission to divert water resources from the Owens Valley to Los Angeles would forever change the lives of all residents, Indians and non-Indians alike. The construction of the Los Angeles Aqueduct, nearly 100 years ago, linked these two different and

From the MacQueen family album, courtesy of John E. MacQueen

Helen (Queenie) MacQueen with her daughter Vivian. In 1971, Vivian MacQueen Peoples, her husband, John Peoples, and her brother, Dr. Donald G. MacQueen, jointly donated most of their parent's collection to the Natural History Museum.

From the MacQueen family album, Courtesy of John E. MacQueen

Dr. John S. MacQueen in the garden of the family home in Bishop.

distant locations. The celebration of the aqueduct and the symbolic first arrival of Owens Valley water in Los Angeles took place November 6, 1913 in Exposition Park on the opening day of the Natural History Museum. At noon, a fountain in front of the museum brought the first water in a 30-foot rush. Nearly 60 years later, some of the water jars that carried water at the aqueduct's source in the Owens Valley arrived at the museum as a treasured donation by the MacQueen family.

John Simpson MacQueen and Helen Squire MacQueen (affectionately known as Queenie) were stalwart members of the Bishop, California, community in the early years of the 20th century. With family roots firmly planted in California history, the MacQueens identified with other pioneers who came before and prepared the way for others to follow. They lived their lives determined to leave the world in better condition than they had found it. That far-sighted commitment and sense of community extended to the Paiute and Shoshone people who preceded them.

NHMLAC no. F.A.1127.71-22 Photo by Dick Meier

Owens Valley Paiute basketry hat twined from split willow shoots, early twentieth century. The hat's black design was painted on after the hat was woven. ***Donated by Dr. Donald G. MacQueen and John and Vivian Peoples in 1971.***

Helen Squire MacQueen

Helen MacQueen's parents, William B. and Caroline Burt Squire, met and married in the small gold mining town of Columbia in the early 1860s. Shortly thereafter, they crossed the Sierra Nevada mountains in search of a new home. Traveling on horseback, they arrived in Round Valley, where they purchased a farm. Few white families resided there. In fact, in December 1866, Helen's brother George was the first white child born in Round Valley. Helen was born there in 1868, followed by Jessie, in 1871.

In 1872, the Squires traded the Round Valley farm for the Blaney House Hotel in Independence. Several months after the move, Helen's mother died suddenly and the two older children were sent to live with their father's sister in Syracuse, New York. Jessie was entrusted to the care of the Parsons, close personal friends. Jessie's playmates on the Parsons' farm in Round Valley were Indian children, and she learned the Paiute language like a native. As an adult, she often served as an interpreter in court proceedings involving Indians. After graduation from Michigan's Hillsdale College, Helen traveled to California in 1887 to visit her sister and never left. Their bond with each other and their connection to the Indian people were formed.

John S. MacQueen

John S. MacQueen was born in Waupaca, Wisconsin, in 1864. As a young man, he went to live with his sister and her husband, Henry E. Wright, in the mining town of Bodie, California. After clerking in Wright's pharmacy, John moved to Bishop in 1866 to clerk in his brother-in-law's new pharmacy. He later left to attend the Chicago School of Dental Surgery but returned to Bishop to practice dentistry until his retirement in 1932.

John and Helen married in 1893 and were proud to call Bishop their home. Devoted to their four children, Vivian, Bruce, Helen and Donald, they taught them a spirit of community and tolerance for all people.

The MacQueens were deeply concerned with the welfare and growth of their chosen hometown, endeavoring to establish a strong, stable community within the region. They frequently hosted at-home social evenings of music and bridge and assumed leadership roles in local affairs. They witnessed the establishment of Bishop High School in 1901 and the incorporation of the town into a City of the Sixth Class when a population of 600 could be verified. Queenie helped found the Woman's Improvement Club, the Bishop Library, and the Athena Club, which served as a social and intellectual focus for women of that time. John, well respected as a civic leader, was at the forefront of an effort to mobilize citizens to "protect the interests of this [Owens]

valley" when news of the Los Angeles Aqueduct project broke in the summer of 1905. He opposed its construction fearing the negative impact it would have on the valley.

Equally important to the MacQueens was their concern for the health, education, and welfare of their Indian neighbors. Dr. MacQueen believed in quality dental care for all. He welcomed Indians as patients and sometimes received baskets in return. His wife developed long-term relationships with the Paiute women, visiting their homes and encampments, as well as employing them in her home.

Helen and John admired the culture of their Paiute and Panamint Shoshone neighbors and especially appreciated the beauty and functional elegance of the baskets the women produced. Their professional and personal relationships with Indian people afforded numerous opportunities to acquire baskets. In the early 20th century, as Indians adapted to the new wage-labor economy, baskets were often used as "payment" or a "thank you" for services or kindnesses received. Many of the baskets in the MacQueen collection were obtained through such exchanges. Others were purchased directly from the weaver or one of her descendants.

Today, their grandsons stress that the MacQueens collected baskets to satisfy "an abiding love of history" rather than to realize an economic gain. Their collection of close to 60 baskets included many traditional twined utilitarian pieces—burden baskets, winnowing trays, hats, water jars and baby carriers— as well as the newer coiled fancy ones made for sale. They greatly valued baskets woven with tight, uniform stitches while their most prized baskets were "the narrow-necked, pitch-covered 'bottles' used to hold water." Their collection also included beadwork, a bow and arrows, and arrowheads.

Children and grandchildren lived with the baskets that graced the walls of the family home in Bishop as well as their summer cabin in Mammoth. The baskets reminded them that they were in a place where Indians lived. They recognized the baskets as "symbols of the solitude and the glory of the Mammoth region as well as the people who were there before them." This attitude is a reflection of the respect and admiration the MacQueens felt for the Indian people even while recognizing their cultural differences. Grandson Donald R. MacQueen remarked, "I don't recall hearing any slighting or contemptuous references to Paiutes or Indians from either Queenie or Papa MacQueen. In the context of their generation, this attitude was unusual. But, then, they were unusual people: my grandfather Papa MacQueen was known as the 'Socialist of Owens Valley.'"

Owens Valley Paiute water bottle, early twentieth century. To make a water bottle watertight, Paiute people first put lumps of pine pitch on the inside. Hot pebbles were then added and rolled around to melt and evenly distribute the pitch on the inside surface. *Donated by Mr. and Mrs. J.E. MacQueen in 1985.*

NHMLAC NO. F.A.2570.85-7 PHOTO BY DICK MEIER

The Legacy Continues

John E. MacQueen believes that his grandparents "seemed to have a world view that transcended the here and now—a sense of history that we are the custodians of things, but we don't really own them." So, it is understandable that, after the collectors' death, their children would never have considered selling the baskets. Rather, there was a sort of unspoken family understanding that would have them choose to share the beauty and the history of the baskets with the public. Recognizing the collection's

donated 46 baskets to the Los Angeles County Museum of Natural History in 1971. In 1985, grandson John E. MacQueen and his wife Lynn donated the remainder of the collection to the museum. They kept only three baskets in the family.

Museums play an important role in keeping alive the history and traditions of the diverse people in our world. John S. and Helen MacQueen recognized the beauty, as well as the legacy, woven into this Indian basketry. They viewed themselves merely as guardians of their collected treasures. By designating the Los Angeles County Museum of Natural History to be the next caretakers, their children and grandchildren have insured that the baskets will be preserved, studied, visited, and admired by interested people for generations to come.

Of Myth and Memory: Paiute and Shoshone Baskets of Owens Valley, California, *will be on exhibit at the Natural History Museum's Dart Gallery from October 13, 2001 through April 14, 2002.*

This exhibit is supported in part by the Firman Fund and the S. Livingston Mather Charitable Trust. The Natural History Museum of Los Angeles County gratefully acknowledges the Los Angeles Department of Water and Power as a major local sponsor of this exhibit.

Judith W. Finger is a Research Associate at the Cleveland Museum of Natural History. She has studied the basketry of the Owens Valley Paiute and researched collectors of their baskets for over four years while working on this exhibit for the Ohio museum. She is a co-author of the forthcoming book Weaving a Legacy: Indian Baskets and the People of Owens Valley, California. *Dr. Margaret Hardin, Curator of Anthropology, and Amy Rush-Conroy, Curatorial Assistant, at the Natural History Museum of Los Angeles County, assisted with this article.*

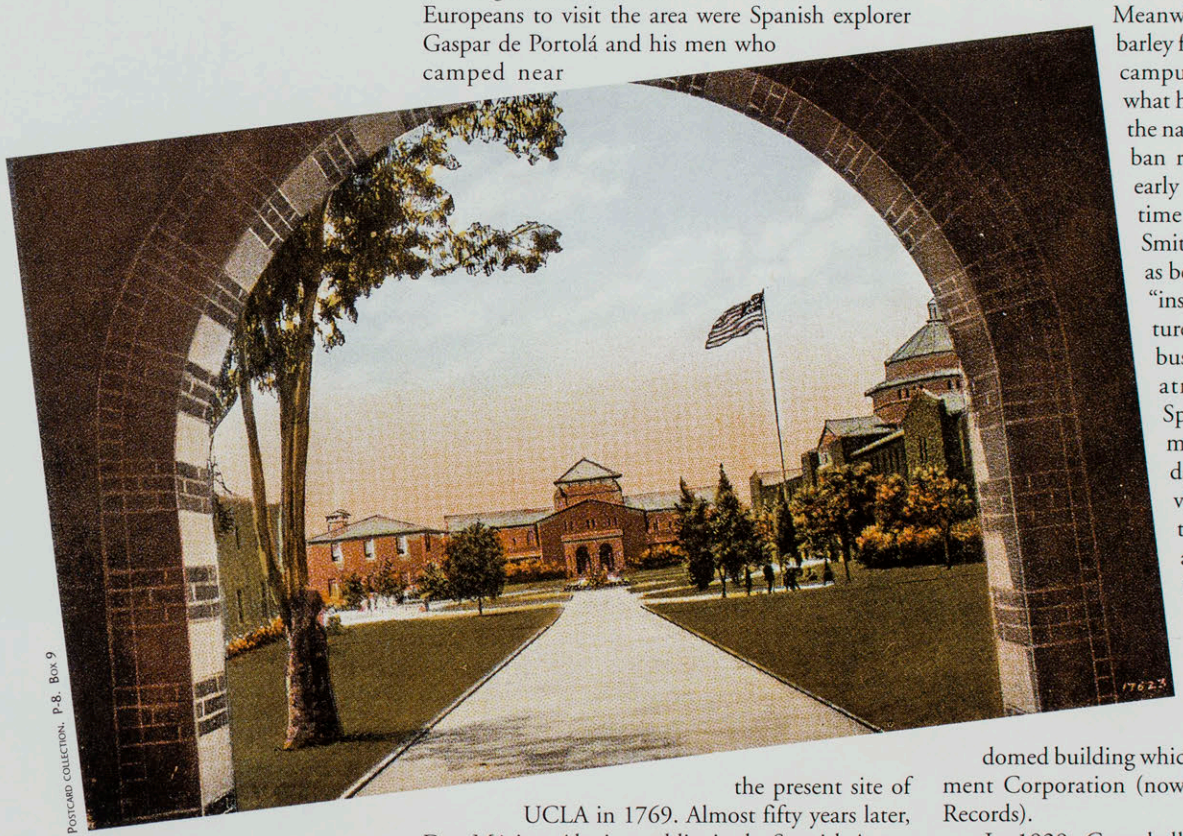
NHMLAC NO. F.A.2570.85-10 PHOTO BY DICK MEIER

Panamint Shoshone coiled basket. The MacQueens collected baskets from neighboring groups as well as from the Paiute and Shoshone peoples of the Owens Valley. ***Donated by Mr. and Mrs. J.E. MacQueen in 1985.***

Focus on the West

"A Phoenician Dream" on the Westside

"To live in Westwood Hills is to live in the midst of beauty and to enjoy the society of neighbors whose cultural ideals are the same as your own." Such lofty—if not elitist—sentiment was expressed by poet laureate John Steven McGroarty in his 1930 booklet, A *Year and a Day: Westwood Village and Westwood Hills*, written just a year after the birth of both the community of Westwood and the Westwood campus of the University of California. The history of Westwood Village and UCLA, however, begins much earlier than 1929. In fact, the first Europeans to visit the area were Spanish explorer Gaspar de Portolá and his men who camped near the present site of UCLA in 1769. Almost fifty years later, Don Máximo Alanis, a soldier in the Spanish Army, settled in the region to raise horses and cattle. He later obtained a land grant from Mexican Governor Manuel Micheltorena for land that included 4,438 acres between Sepulveda Boulevard and Beverly Hills. He called the land "Rancho San José de Buenos Aires."



An early postcard of the UCLA campus showing its Spanish Colonial Revival architecture.

Between 1880 and 1919, Alanis's property changed hands several times. Some of those early real estate owners included 49er and future state senator John Wolfskill and, later, prominent Los Angeles merchant Arthur Letts, the founder of Broadway and Bullocks department stores.

In the early 1920s, the Janss Investment Corporation bought the Westwood region after the death of Arthur Letts with plans to develop a college town for the "southern branch" of the University of California, whose main campus was at Berkeley. At the time, the Los Angeles campus was located on Vermont Avenue on the site of today's Los Angeles City College. Between 1923 and 1929, the first UCLA buildings were erected, beginning with sorority houses on Hilgard Avenue. During that period, 2000 houses were built, an average of one house per day. When it officially opened in 1929, the Westwood campus consisted of the four original buildings—Royce Hall, Powell Library, and Haines and Kinsey Halls—and 5,500 students.

Meanwhile, the lima bean and barley fields surrounding the new campus were disappearing for what has been considered one of the nation's best-planned suburban real estate projects in the early twentieth century. Longtime Los Angeles writer Jack Smith characterized Westwood as being created in the style of "instant quaint." The architecture selected for Westwood's businesses, offices, and theatres was predominantly Spanish Colonial Revival, most of which remains today. In the early days, the village's distinctive architecture and lights centered around Bullock's (later Macy's, but now closed), the Holmby clock tower (now Le Pafé Bakery), the Westwood Playhouse (now the Geffen Playhouse), and the historic domed building which housed the Janss Investment Corporation (now the site of Wherehouse Records).

In 1929, Campbell's Bookstore debuted as Westwood's first retail business. It was located on LeConte Avenue directly across from UCLA's main gate. Other early residents of the "Village" included Ralph's grocery store (a heavily Romanesque structure with a massive central tower), an A&P, several small produce stores, and the Fox and Bruin movie theatres.

Several of the streets were named by Herbert P. Foster, chief engineer during Westwood's development, in honor of his UC Berkeley professors. Thus, Joseph LeConte, Foster's hydraulics professor, Harry Mills Gayley, of the Great Books Program, and Eugene Hilgard, with whom Foster conducted research, are all honored and remembered in Westwood.

The Great Depression of the 1930s slowed

Pictorial California Collection, P-49, Box 8

The Tropical Ice Gardens of Westwood Village around 1941. The ice rink later became known as the "Sonia Henie" rink in tribute to Hollywood's skating star.

GPF #5876

Westwood Boulevard at Broxton Avenue, ca. 1930

CPF #19.28

Wilshire and Westwood Boulevards, ca. 1930

down the development of Westwood and affected the funding available for new construction, resulting in the loss of Mediterranean design as a priority. But after World War II, both the community of Westwood and UCLA experienced a spectacular growth period which continued into the 1980s. UCLA tripled its prewar enrollment of 9,000 students and spent over $260 million for residence halls, parking structures, laboratories, more classrooms, service buildings, athletic and recreational facilities, and a 715-bed teaching hospital.

By the 1950s, Westwood was home to three indoor movie theatres —the Bruin, the Village, and the Crest—and a drive-in movie theatre south of Wilshire called Truman's. The Janss Development Company sold half of its holdings to Arnold Kirkeby, heralding a new era in the Village and the acceleration of commercial growth. By the mid-1980s, an unpredictable rash of street violence drove away many Westwood visitors, and new shopping and theatre centers lured them to Santa Monica and Century City.

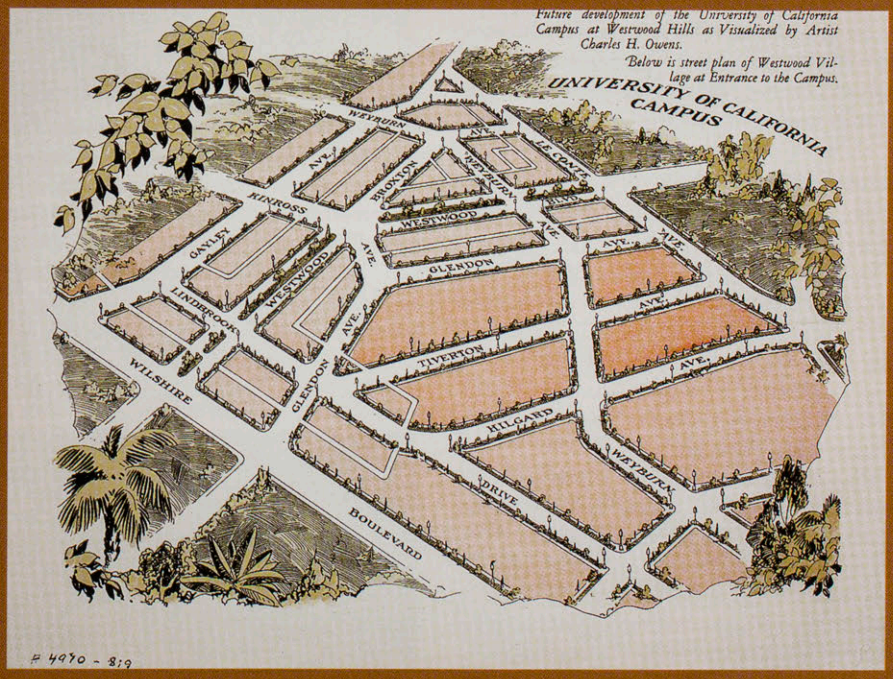
Westwood is slowly recovering from the social and economic damage it suffered in the 1980s and 1990s, as it moves toward recapturing the charm and idealism it symbolized when McGroarty wrote in 1930 that, " . . . there arose before my eyes a lovely city of domes and tiled roofs, luring porticos and cloistered arcades that stood like a Phoenician dream on either side of wide, sunlit streets."

JACQUELINE MORIN
Collections Manager in History, Seaver Center for Western History Research

"Focus on the West" is based on the resources of the Seaver Center for Western History Research, a repository for manuscripts, books, maps, photographs, and other exhibit and research materials, which includes more than one million records relating to California and the American West.

A circa 1928 street plan of Westwood Village at the entrance to the campus from Westwood Hills Village, from a promotional booklet published by Janss Investment Corporation.

Early Westwood



Though the terms are sometimes used interchangeably, *Westwood* generally denotes the entire area bounded by Sunset Boulevard to the north, Pico Boulevard to the south, Sepulveda Boulevard to the west, and Beverly Hills to the east—including the residential neighborhood, the business and theatre center, and the UCLA campus. *Westwood Village* consists chiefly of the commercial area south of the UCLA campus along Westwood Boulevard.

Westwood Hills, in the early days, referred to the residential area which was divided into three sections according to the cost of housing. In 1930, the least expensive residences between Pico and Santa Monica Boulevards were priced from $6,000 to $10,500. The section between Santa Monica Boulevard and Wilshire was moderately priced; the most expensive homes lay north of Wilshire Boulevard, including Holmby Hills, where houses sold at $18,500 and more.

Museum on the Move

New Vice President of Marketing and Communications

Leslie Baer brings a wide range of experience and multi-media communications skills to her recent appointment as Vice President of Marketing and Communications. As Executive Director of College Relations at Harvey Mudd College, she was responsible for strategic marketing of the college and directed media relations and publications operations. As an outreach tool, she created and coproduced "FutureWatch On-Air/On-Line," a broadcast series exploring issues of science, technology and the environment, which aired in 25 radio markets nationwide and on public television in 50 cities. She was also creator and host of "EarthWatch," a nationally syndicated radio program, and won the Best of Festival award at the U.S. Environmental Film Festival for her work as producer and director of a documentary on the Yanomami people of the Amazon rainforest. Her communication skills were honed as a science writer for venues including the *Los Angeles Times* and as Editor-in-Chief for Harcourt, Brace, Jovanovich's trade publication division.

Leslie's mandate is to further develop strategic marketing practices at the museum, including increasing recognition for the outstanding research being done by the curatorial staff.

New Associate Curator

The museum's Seaver Center for Western History Research welcomes **Dr. Jonathan Spaulding** as the new associate curator. A native of southern California, he was born and raised in Pasadena. His love of photography and Western history has mysterious roots, he says. Maybe it was born on the rock wall outside his grandmother's house in Altadena, as he tried to catch the lizards that dashed from the ceanothus. Or did he discover it on foggy railroad tracks along the ocean near Santa Cruz, taking pictures with his first camera? Maybe it seeped in on a smoggy summer day at the Zorthian Ranch in the foothills above Pasadena, listening to Caltech physicist Richard Feynman play the bongos and explain the workings of the cosmos. Could it have been on one of his grade-school field trips to the Natural History Museum?

"These kinds of things shape your life in ways you will never understand," he says. "But they are the sources from which everything else grows. That's one reason I'm looking forward to my work here—to help spark the individual and collective imaginations of the next generation coming along."

Spaulding's training at Amherst College, UC Santa Cruz, and UCLA provided the discipline and structure to turn the sparks of imagination into a productive career. His long fascination with photography and western history came together in his first book, *Ansel Adams and the American Landscape: A Biography*, published by the University of California Press in 1995. To support his scholarly pursuits, Spaulding worked as a researcher on a number of documentary films for PBS television, including "The West of the Imagination," "The Great San Francisco Earthquake," "California: The Golden Land," and "Wallace Stegner: The Geography of Hope."

After earning his doctorate from UCLA in 1993, Spaulding taught California history at Loyola Marymount University and landscape photography at Pasadena City College. At the same time, he worked as a writer on a variety of book and documentary film projects, including the centennial history of the Automobile Club of Southern California and a film on international economics called "What Works: Prosperity and Freedom Around the World." He is currently writing and producing a film on the life of photographer Edward Weston, for which he recently received a major grant from the California Council for the Humanities.

As he begins his work in the Seaver Center, Spaulding is excited about exploring its many treasures. "I'm like a kid in a candy store," he says, "only I'm looking forward to sharing what I find."

Curator as Editor

History curator **Dr. Janet Fireman** assumed the title of Editor of *California History* last January. Recognized as the premier history journal in the state, it has been published continuously by the California Historical Society since 1922. An illustrated, large format quarterly, *California History* now serves as a principal benefit of membership to the society, which is headquartered in downtown San Francisco.

Fireman's editorship initiates a three-way partnership among the Natural History Museum, California Historical Society, and Loyola Marymount University. Located within LMU's Bellarmine College of Liberal Arts, CHS's southern California offices accommodate and support the editorial operations under Fireman's direction. She brings extensive experience to the editorial position, having served on the editorial boards of a half-dozen scholarly journals, and having published widely on California and Western history. Additionally, in a 25-year career at the museum, she has curated many exhibitions and participated in countless programs based on the history department's rich collections, which focus on California history. With Fireman dividing her time between the museum and the quarterly, this new partnership draws together the purposes of the state's officially recognized historical society with vital portions of the museum's mission.

An Invitation to Serve

The three museums that make up the Natural History Museum of Los Angeles County offer a wide variety of volunteer opportunities to suit both individual interests and where one lives in Los Angeles County. Volunteers are trained to be docents, membership volunteers, curatorial helpers, or to conduct outreach programs. If you're fascinated by history, human studies, or the natural sciences, the Natural History Museum family welcomes you as a volunteer. For further information, please call:

EXPOSITION PARK: Natural History Museum of Los Angeles County at 213/763-3341

MIRACLE MILE: George C. Page Museum of La Brea Discoveries at 323/857-6305

NEWHALL: William S. Hart Museum at 805/254-4584

Members' Loan Service

The Members' Loan Service has a new, custom-designed location directly across from the Dart Gallery located on the ground level of the Natural History Museum. Artifact loans to the public from this extensive collection began over 70 years ago when the Education Division made a commitment to provide community classrooms with "the real thing," actual specimens and objects from the museum's designated Education Collection. Today teachers, parents, scout leaders, naturalists, and artists have the opportunity to borrow valuable educational tools from this convenient new location, as one of the many benefits of museum membership. The new location al-

DICK MEER

lows for the collection to be well-lit, beautifully displayed and with an easily accessible ramp to waiting vehicles. Check out a Red-tailed Hawk, a replica of King Tutankhamun's cartouche box, a Colonial butter churn, or a Native American Teaching Trunk, all available for a two-week loan. Members are encouraged to drop by the Loan Service which is open daily, including weekends, from 3:00 p.m. to 4:45 p.m.

"Tribute to Unity" Event

On February 15, 2001, more than 700 community leaders attended the "Tribute to Unity" event hosted by the Natural History Museum in honor of African American History Month. The evening featured a memorial tribute to the late Congressman Julian C. Dixon and provided a special viewing of an exhibition featuring the work of world-renowned artist Synthia Saint James. Ms. Saint James was commissioned by the museum to create a "Unity" piece that was unveiled at the event in a special presentation of the first artist's print to Mrs. Julian Dixon. Supervisor Yvonne Burke was among the honored guests.

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(L-R): Artist Synthia Saint James, Mrs. Julian Dixon, Dr. James L. Powell, and L.A. County Supervisor Yvonne Brathwaite Burke stand with the first artist's print of the "Tribute to Unity," a special edition print commissioned by the Natural History Museum.

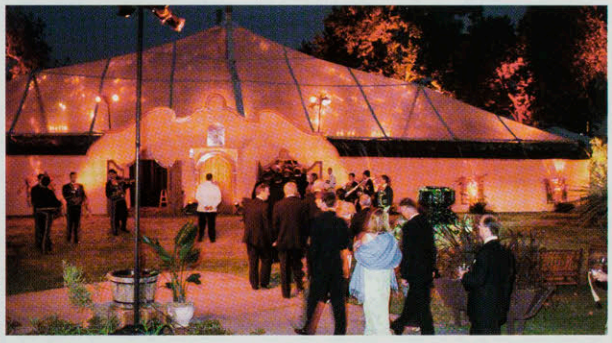
Recent Retirees

Dr. David Whistler, Curator of Vertebrate Paleontology, has retired after over 30 years of service to the museum. Dr. Whistler's specialty is small vertebrates of the Tertiary Period in western North America. One notable area of his fieldwork has been Red Rock Canyon State Park, a spectacular geological cleft in the northern Mojave Desert. In addition to the scholarship he has accomplished at this field site, this location is well known to museum educational program followers as the place where the whole family can accompany "Dr. Dave" over hill and dale to learn from him the stories of creatures never to be seen again.

After an impressive 37 years of service to the museum, **Dr. James McLean** has retired as Curator of Malacology. Dr. McLean is one of the world's preeminent experts of gastropods, small marine snails, including those found in the hydrothermal vent regions of the deep ocean. Dr. McLean's career has taken him to the far reaches of the globe in search of undiscovered gastropod biodiversity.

Both curators will continue their research at the museum as Curator Emeriti.

Dinosaur Ball 2001



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The museum's nineteenth annual Dinosaur Ball was a "cause for celebration" on many levels. This special evening marked the opening of the refurbished California History Hall; the first viewing of the recently conserved and reframed California mission paintings by Edwin Deakin (American, 1838-1923); and honored Cruz M. Bustamante, Lieutenant Governor of California and the first Latino elected to statewide office in more than 120 years. Themed Celebración de California, this gala event resulted in a combined fund-raising effort in excess of $550,000 in support of the museum's collections, research and public programs.

The black-tie ball began with a welcome from Richard K. Roeder, President of the Board of Trustees, and Robert Swartz, President of the Alliance Board of Directors. Special acknowledgements were made by Gregory F. Sanford, Chair of the Advancement Committee of the Board, and by Marilyn Solomon, Chair of the Government Relations Committee. Cochair of the Celebración and NHM Trustee Julio Ramirez, Jr. introduced Lt. Governor Cruz M. Bustamante, the event's honored guest. Museum President and Director, Dr. James L. Powell, closed the evening's remarks. The ball was cochaired by Richard C. Dunsay and Dr. Anita Artstein-Dunsay, and Julio Ramirez, Jr. and Annette Castro.

In addition to fine food, wine, and music, museum supporters toured the California History Hall and previewed the extensive refurbishment made possible by the Alliance Board's successful campaign for its revitalization. On display was the entire collection of 21 Deakin mission paintings, restored through a generous gift from museum trustee Lynn Brengel and her husband, Douglas Brengel.

The museum is grateful to the members of the Dinosaur Ball Committee, the Board of Trustees, the Alliance Board, and all members of the museum whose ongoing contributions make it possible for the Natural History Museum to continue its important work. All members are invited to visit soon to see these vibrant additions to your museum.

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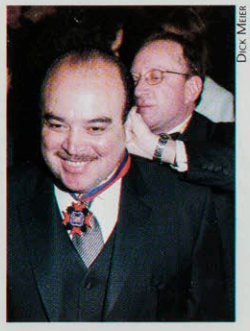

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Honoree Lt. Gov. Cruz Bustamante with the museum's Alliance Board President, Robert Swartz.

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The museum gratefully acknowledges the following donors for their underwriting generosity: Paquita Machris – Sponsor, Cocktail Reception ◆ Sylvia Thayer – Sponsor, Band ◆ Wine generously donated by Beaulieu Vineyard (BV) ◆ Beer generously donated by Samuel Adams Brewery, Boston Beer Company.

CURRENTLY AT THE NATURAL HISTORY MUSEUM

The Tiniest Giants: Discovering Dinosaur Eggs

May 19 through October 8, 2001
First Floor Special Exhibits Gallery

A major exhibition produced by the Natural History Museum, *The Tiniest Giants* highlights the extraordinary discovery of thousands of dinosaur eggs from the badlands of Argentina by a paleontological research team led by the museum's Associate Curator Dr. Luis Chiappe. For further information, see the article on page 2 of this issue.

A Communion of the Spirits: African American Quilters, Preservers and Their Stories

Through September 3, 2001
Dart Gallery

Demonstrating that quilts are far more than something to keep you warm or the artistry involved in creating them, award-winning photojournalist, folklorist, author, and curator Roland L. Freeman explores the social and historical context of quilts and the people who created them. See page 8 of this issue.

Sponsored by Union Bank of California.

"Pavilion of Wings," Butterfly House

Through September 3, 2001
South Lawn

Hundreds of free-flying butterflies create a living kaleidoscope in the museum's specially designed, outdoor butterfly pavilion on the south lawn. Experience butterflies from across the United States, including the giant swallowtail, monarch, and American painted lady. Special ticketed admission applies.

This exhibit has been made possible by a generous grant from the Boeing Employee Community Fund of California. Additional support has been provided by House2Home.

AT THE GEORGE C. PAGE MUSEUM OF LA BREA DISCOVERIES

The Pit 91 excavation is scheduled to open on Thursday, July 5, and to continue through Sunday, September 9. Visitors to Hancock Park will be able to see the ongoing excavation of 40,000 year old fossils from the Viewing Station on Wednesday through Sunday from 10:00 a.m. to 4:00 p.m. There is no charge for entry to the Viewing Station.

UPCOMING EXHIBITS AT THE NATURAL HISTORY MUSEUM

Of Myth and Memory: Paiute and Shoshone Baskets of Owens Valley, CA.

October 13, 2001 through April 14, 2002
Dart Gallery

This exhibit of Paiute and Shoshone baskets presents a social history of the Owens Valley in California. Living in the area for thousands of years, the Pauite and Shoshone tribes practiced a semi-nomadic lifestyle, which was beautifully expressed in the baskets they produced. Starting with the mid-nineteenth century arrival of non-Indians, traditional Paiute and Shoshone culture changed dramatically. Their ability to retain their cultural traditions while adapting to the exigencies of modern life can be traced through changes that occur in the materials, designs and functions of their baskets. This exhibit examines these changes and celebrates the legacy and culture that survived.

Supported in part by the Firman Fund and the S. Livingston Mather Charitable Trust. The Natural History Museum of Los Angeles County gratefully acknowledges the Los Angeles Department of Water and Power as a major local sponsor of this exhibit.

Andrew A. Forbes: Photographs of the Owens Valley 1900 through 1920

October 13, 2001 through April 14, 2002
Dart Gallery

As a companion exhibit to *Of Myth and Memory*, photographs from the Andrew A. Forbes collection document the people, industry, and landscape of the Owens Valley. After his arrival in 1902, Forbes became an active member of the Owens Valley community, and his photographs reveal the dramatic beauty of the region and the profound physical and social changes it underwent.

Produced by the Natural History Museum from the Seaver Center for Western History Research's collection.

Vikings: The North Atlantic Saga

November 17, 2001 through March 17, 2002
First Floor Special Exhibits Gallery

Vikings brings together for the first time more than 300 artifacts representing the many regions visited 1000 years ago during the Vikings' westward expansion across the north Atlantic. Among the treasures to be displayed are looted jewelry and silver

Robin A. Simpson

The museum family, especially the readers of *Terra*, recently lost a valued employee and friend. In October 2000, Robin Simpson, Head of Publications, lost her struggle with cancer.

Great museums are tapestries of objects, woven with and by the people who interpret them in order to contribute to the intellectual fabric of our society. Robin's role within the museum's tapestry was to make the written word resonate with clarity and quality. At the museum, the written word takes a diversity of forms—scholarly tomes, *Terra*, popular books, museum catalogues, and annual reports. Robin shepherded each of this rich array of publications to completion using the appropriate hand—lightly editing the scholarly works, yet providing more straightforward guidance for the communications targeted to the general audience. The results are well known, both within our museum and among our peer institutions. During her tenure of over two decades, the museum won several awards for its publications from the American Association of Museums, recognizing several issues of *Terra* as well as books such as *Dinosaurs: Past and Present.* As the consummate professional, Robin ensured that all of the museum's publications were of the highest quality regardless of audience.

Robin was a person of noble elegance, an attribute she did not lose even when I visited her in the hospital late in her struggle. Quick to laugh, she always enjoyed good humor, an advantageous quality during the lean times at the museum. She always found genuine interest in the material crossing her desk and took great satisfaction in conveying this to the reader. This inquisitive nature often resulted in her delving into a subject more deeply and adding her own carefully researched contribution to innumerable articles in *Terra.* Her skills as a writer can be found in numerous unattributed articles, paragraphs, and sentences deeply interwoven in each publication. The intellectual fabric Robin left the museum is as fine as silk with verbal clarity as refined as any visual image. As a friend and colleague, I will sorely miss her.

JOHN E. HEYNING
Deputy Director for Research and Collections

hoards, pagan grave goods dated from 800 to 1050 A.D., looted jewelry, medieval church carvings dated from 1050 to 1400 A.D., and saga manuscripts from the 13th and 14th centuries.

The exhibition explores the historic impact of recent archaeological finds that reveal much about Viking shipbuilding, navigation and exploration, and which shed light on Viking contacts, trade, and relations with European and Native American societies.

This exhibition has been made possible through the generous support of the Nordic Council of Ministers and Volvo. Additional support has been provided by Husqvarna Viking Sewing machines, Barbro Osher Pro Suecia Foundation, and Philips Petroleum Company Norway. Presented by the National Museum of Natural History, and the Smithsonian Institution in partnership with the White House Millennium Council.

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OF LOS ANGELES COUNTY

The Natural History Museum exists to advance knowledge and to enable people of all ages, backgrounds, and interests to understand and appreciate their natural and cultural heritage. The museum assembles, conserves, interprets, and holds in trust collections of irreplaceable objects from nature and human history. These collections reveal the history of the Earth and the evolution and diversity of life and culture. They sustain programs of research, exhibits, education, and publication.

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Designed by Dana Levy, Perpetua Press
Printed on recycled paper by Toppan Printing Co., Hong Kong

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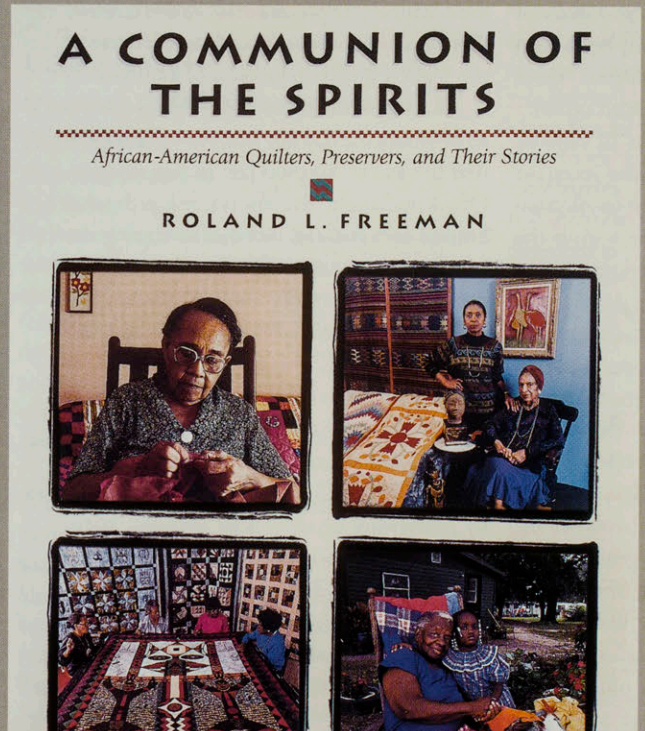
A COMMUNION OF THE SPIRITS African American Quilters, Preservers and Their Stories



is the title for this 396-page book by Roland L. Freeman, and the exhibition of the same name currently in the Dart Gallery at the Natural History Museum through September 3, 2001.

This richly illustrated volume is a panoramic look over the past sixty years at the quilters Freeman has met. Their quilts and the stories of their lives reach back generations into family histories and U.S. history. The remarkable range of individuals, young and old, men and women, includes people unknown and famous, such as Rosa Parks, Maya Angelou, and Alice Walker.

This book is now available in the Museum Store at the north entrance of the museum. Discounts are available to members of the museum. For more information, please call 213/763-3488.

The wide historical and geographic range of the book also includes stories of local quilters, including the African American Quilters of Los Angeles, formed in 1986